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ART IN DRESS

ANTIQUE TISSUTERIE.



THE term tissuterie comprehends ribbons, passementerie, and everything which serves as a decorative binding to a stuff when made up, or which is applied to complete its effect and augment its richness. The peoples of the Orient were the first to produce such garnitures. With the Romans the words *clavus*, *limbus* and *segmentum*, which have analogous expressions in Greek, designate works of this sort.

The adjective *fimbriatus* (in Greek *thysanatos*) indicates a garment ornamented with fringes. The *angusticlave* was an ornament composed of two narrow bands, applied parallel on the tunic. The *laticlave* was a similar application. In those times, when the richest stuffs were woven, galloons and fringes, destined to heighten their effect, were made as well. The Industrial Museum of Lyons contains specimens of galloon (*aurea lista*) of the twelfth and thirteenth centuries, and of Palermitan or Byzantine workmanship. Under the Carolingian kings, the vestments of the clergy in France were heavily ornamented with fringes and galloons which were so rich as to excite the cupidity of thieves. The sculptures and painted windows of the Middle Ages show how common was this mode of ornamenting the dress of bishops and other dignitaries of the church. The fashion grew with time. Under Francis I. cords and fringes were used to such an extent as to account for the fame of the great display of haberdashery on the Field of the Cloth of Gold. It was then that it was said of a gentleman of the court that he bore his mills, meadows and forests on his shoulders. A costume of 1555 is described as composed of a crimson pourpoint with *passementerie* of gold; a tunic ornamented with crimson silk and a file of gold and a gray cassacin or head-dress garnished with braids of silver, two fingers' breadth apart. A dress of Gabrielle d'Estrées was of green velvet, slashed, lined with silver cloth, and farther ornamented with *passementerie* in gold and silver. Louis XIV. reserved the use of all such garniture to himself, the royal family and some favored persons. Before his time the use of the precious metals in this manner was so great that silver had nearly disappeared from circulation. From time to time thereafter the rage for such ornament had to be restricted by edict. Outside of France, in Italy and Spain, the luxury of dress was much increased by the use of such trimmings. Florentine fringes of the sixteenth and seventeenth centuries appear to have often been very heavily ornamented with torsades and tassels of all sorts, and frequently in many colors. Our illustrations are of seventeenth century costume, and show the style of *passementerie* and galloons then in vogue. Laces as well as other stuffs, laces of gold and silver especially, were often used as *appliqué* when the fashion was at its height. Usually they were sewn on so as to form puffs, or by a refinement of the same mode of working they formed a species of *crêpe*, through which the under stuff barely showed.

FANCY BALL COSTUMES.

DIFFICULT as is the selection of a proper costume for a fancy ball, the task might be materially simplified by adopting at the outset one rule. Be guided, primarily, by the style, character, height and complexion of the destined wearer. Do not be unduly tempted by the fantastic element, which is perhaps after all the attractive one to most people whose lives run in a groove of social commonplace. The best cure for this weakness will be to recall the various opera singers and "leading ladies" or "gentlemen" whom we have seen forced, by the exigencies of their profession, to adopt costumes so utterly unsuitable to their physique, as to evoke a sense of the ludicrous in their audiences far more potent than were the efforts of genius to counteract it. The middle-aged matron who sighs for the costume of the Fairy Butterfly, or the pink-and-white sylph who yearns to assume that of Boadicea or Joan of Arc, are equally at fault. With the men, excepting the recent fledglings of society, the nursery overflow from last season, the chief trouble is to induce them to assume a travesty of any sort. An entire feminine battery of persuasion is generally expended before the male members of a family can be led like lambs to the slaughter, in the direction of a costumer's room. A convenient foreign fashion for men at fancy balls is that of

adopting the cloak of a Venetian gondolier, which, worn with an ordinary evening dress suit, has come to be received in lieu of more elaborate attire. Perhaps the best compromise to be made with masculine resistance on this head, is to suggest an ordinary court costume of velvet and satin, which can be obtained new, for the occasion, of any costumer, and returned after wearing. The Hungarian and Russian national costumes for men are dignified, and exceedingly picturesque. The Montenegrin uniform worn by noblemen is very dashing, and that of the toreador, with

in top-boots, or in stockings striped like a corkscrew. The coat with enormous lapels and short waist, was made to give the air of a hunchback to the wearer, and the huge black beaver hat was decorated with a tri-colored cockade. Add to all this an air of the most mincing affectation, and we have the true Incroyable, as Vernet's pencil has depicted him for posterity.

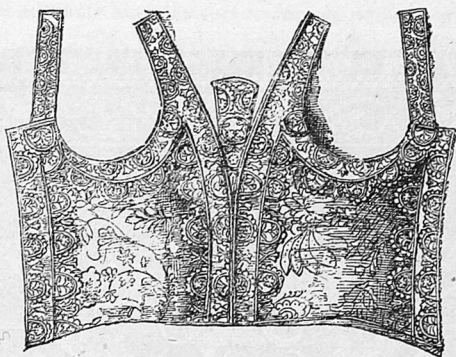
The companions to these famous Incroyables were the *Mer-veilleuses*, fashionable women of the day, who affected an exaggeration of classical attire. They, however, were as dainty as the men were negligent, and suppressing some absurd features of this costume, it is one worthy to be repeated in modern fancy dress. It was essential that the robe, often made of India muslin or of gauze with a gold embroidered hem, and sometimes worn over pink or blue silk or satin, should hang in classic folds, and be long enough to loop negligently over one arm. The neck and arms were left bare, the neck half veiled by a fine gauze handkerchief, the arms, when desirable, by long wrinkled gloves like those now worn. Sometimes an imitation of a man's jacket was assumed, cut away in front, and held together by pieces forming a broad belt, that buttoned beneath the bust. Again, a scarf of silk or gauze was worn, of which one end was left coquettishly floating. A knot of flowers was set in the folds of the neck-handkerchief, and perhaps a cluster to correspond on the hair, beneath the wide spread bonnet or hat. A lace cap confined the floating locks of hair, which strayed abundantly beneath it upon brow, and neck, and bosom. On top of all was worn a huge hat of Leghorn straw, decked with plumes, bows, beads, and flowers. In this attire a young and blooming beauty may safely assume that she will look her prettiest, especially if she adds to it silk stockings of a faint rosy hue and silk or kid sandals, laced across the instep, an embroidered reticule for her handkerchief, and, if the throat be long enough to permit it, a cravat of India muslin edged with lace, and tied close under the chin, with floating ends.

Historical dresses are accessible to all who choose to search the libraries, or to consult the picture galleries, and to my mind, are infinitely more interesting than the fantastic imaginings of a costumer for the operas-bouffes. For the wife of a celebrated artist in Paris, Worth recently consulted a portrait by Rubens of one of the *Infantas* of Spain. The superb costume he made was a subject of universal remark. The petticoat of gold brocade with black and white satin *crevés*, had a train of damask studded with enormous flowers of red and gold. The large paniers were lined with red satin, as was the high ruff embroidered with pearls. The hair was crimped and worn high beneath a coronet of pearls.

A beautiful and stately costume was that of women of rank in the reign of Charlemagne. It consisted of two tunics of different colors—one sweeping the ground, the other shorter and gracefully draped about the hips with a belt of gold and jewels. A triangular diadem was worn upon the hair, which was plaited with bands of color set with gems, and worn in two long plaits hanging on either side the face. A mantle, or *chlamys*, was held together upon the shoulders with clasps of gems. Over all streamed a splendidly embroidered veil reaching almost to the ground. The shoes were long and pointed.

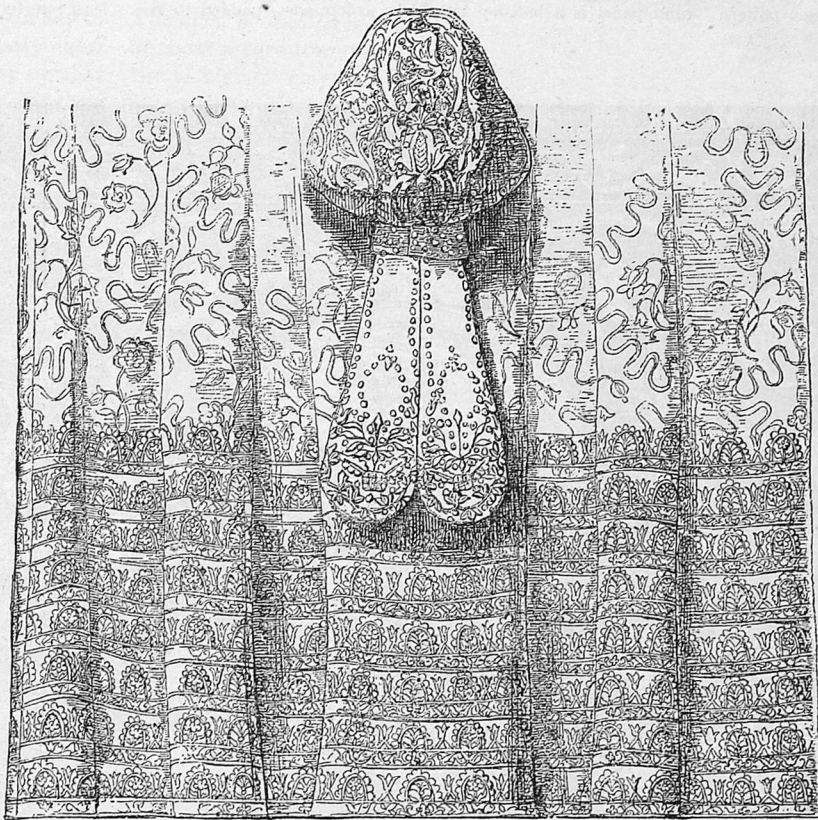
To a large class of women, the Marie Antoinette style offers great attraction, through its almost universal becomingness. Dresses of this period, perhaps more likely to be hackneyed than another, are marked by the use of extravagant paniers and exaggerated head-dresses. The powdered hair rolled back from the forehead in front fell in three puffs behind the ear, ending in loose curls upon the neck. On the crown of the head was worn a tower of hair, surmounted by plumes, and confined by a fillet of ribbon. The corsage resembled that often seen today, cut with elbow sleeves, and high at the back, the front entirely formed of gauze set into a square ending below the bosom. A puffing of muslin edged with a lace ruffle surrounded the paniers, as also the bottom of the short skirt. Bows of a color different from that of the body of the dress, were dotted coquettishly about it, and a ribbon was tied about the throat, ending in a bow beneath the chin.

Of peasant-dresses, the national attire of most European nations offers a charming variety. The Russian costume, beautifully reproduced at a recent amateur performance at the Madison Square Theatre, has a short skirt of dark stuff, banded around the hem with cotton velvet edged with silver braid. The bodice, of fine red cloth embroidered with bead-work is open in front over a plastron of bead embroidery resembling that executed by the American Indians. The cambric shirt worn under this bodice has high peaks upon the shoulder. The belt worn with the round waist is made of links of beaten metal set with imitation gems. The apron is a mass of red and blue Russian



WAIST OF A COSTUME BELONGING TO CATHERINE DE BRANDEBOURG.

which Signor del Puente has familiarized most opera-goers, is, like all Spanish costumes, brilliant and effective. Going back to the middle ages, there is a vast area to choose from. Kings nobles, ecclesiastics and warriors, pass across the scene in gorgeous attire. The page of history gleams with the magnificent array. Among them the jester comes prancing and leaping in multi-colored garb, and the herald struts like a peripatetic shield bearing the written record of the glories of his house. The "Incroyables" offer an amusing chapter of Parisian folly under the



BONNET AND SKIRT OF A COSTUME BELONGING TO CATHERINE DE BRANDEBOURG.

SEVENTEENTH CENTURY WORK. IN THE INDUSTRIAL MUSEUM OF BUDA-PESTH.

Directory. They were the leaders of a class of fashionables, whose influence was widely scattered throughout France. To belong to them, a man had to make himself grotesque to a degree that seems in truth "incredible." The hair, suffered to grow long, was left to stray over the eyes, like the forelock of a Skye terrier, and was worn behind with a chignon and a comb. Large gold rings adorned the ears, and enormous eye-glasses the nose. The white muslin cravat in many folds covered not only the neck but the mouth of a devotee. The absurdly short waistcoat was held by a single button. The long, tight trousers ended either

embroidery, and the hair is worn under a crescent-shaped crown of velvet, set with ornaments of gold. Long ear-rings and elaborate neck-chains complete this gala costume.

Perhaps the most beautiful of all European peasant dresses is that of Spain. Taking "Carmen" in her various guises as a model, a dark-eyed beauty could not do better than select this costume. The Watteau type, the Dresden china shepherdess and the old English milk maid are too well known to require description. A Normandy peasant with her high cap, her velvet jacket, the basque cut in "battlements," her charming fichu, and embroidered apron is always agreeable to the eye. "Esmeralda" has a bodice and tunic of dark green velvet, trimmed with gold sequins. The underskirt is made in squares like a chess-board of scarlet and white satin worked with gold. The tunic is made in panels caught together by ornaments of gold. A profusion of gold ornaments likewise adorn the toque of scarlet satin, and her gilt tambourine is decked with floating ribbons. "Music" has a pretty dress of white Bolton sheeting classically draped. Around the skirt is worked or painted in black a bar of music. The head-dress is a classic chaplet of green, and she carries a golden lyre.

An odd fancy is "Madame la Duchesse," meant to represent a Duchesse dressing tables. The short dress is of lace and muslin worn over pink or blue silk, and looped with bars of satin ribbon. A wire extending from the back of the hair up supports draperies of lace over silk, parting on either side the wearer's face. On the corsage is a mirror framed in Rhine stones, and for head-dress a powder puff is worn. Around the waist is fastened a tray holding pin-cushion, combs, brushes and scent bottles, which, as a matter of course, interferes seriously with any project of dancing entertained by the hapless wearer. C. C. H.

Art Sales.

THE RUNKLE COLLECTION.

THE sale on March 8th, at Leavitt's, of the J. C. Runkle Collection, was the most remarkable of the season. The paintings were almost all small or of cabinet size, all were by highly-esteemed artists, and a large proportion were well-selected examples. It is becoming almost a matter of course to meet with specimens of Millet, Corot and Diaz, at every sale, but one seldom finds artists of that calibre represented in so small a collection, and a single genuine Rousseau is still enough to give distinction to an occasion of the sort. In this exhibition there was a very good little Rousseau, a charming Corot, two good Millets, several examples of Diaz, a fair Fromentin, and pictures by Troyon, Jacque, Henner, and other artists much heard of, but really little known in this country. The landscape studies by Troyon, the group of peasant girls by Jacque, though small, were far superior to what we are accustomed to see by these men. The Mettling was a boy's head, an admirable piece of brush work. The Henner was a "Nymph at the Fountain," with its luminous flesh and luscious coloring, reminding one of Giorgione. The pictures generally brought fairly good prices, the total sum realized being \$64,370 for sixty-six canvases. Millet's "Water-Carrier," several times exhibited here before, fetched the highest price, \$3850. His hardly less admirable "Drying Clothes," was started at \$1000 and was knocked down at \$3100. Daubigny's "Evening" brought \$31.50. Diaz's "Cupid's Flight," containing a very good half nude figure of a woman with her back turned to the spectator, went for \$2550. Rousseau's "The Hamlet," a very fine little work with a most successful distance and a foreground rich in detail, brought \$2525; Corot's exquisite "River Scene," was bought by Knoedler for \$1550, and his "Italian Landscape," \$600. Michel's "Lime Kiln" brought only \$130, and Troyon's "Evening Landscape," a beautiful composition, \$450. Monticelli's "In the Woods," a rare example of careful work, sold for the small sum of \$165. Roybet's "Death of Roxana" was quite unworthy of the painter's reputation, and perhaps brought all it was worth at \$250. Van Marcke's "Coming Home" was started at \$1000 and reached \$2050. The charming little Boldini "In the Hammock" brought \$775. The prices of the other pictures are given below:

Gérôme, J. L.	Pfifferari, London, 1870	\$2,500
Dupré, Jules	The Oak by the River	1,700
Knaus, L.	Ready for Bed	1,600
Jacquet, J. G.	Falling Leaves	1,600
Knaus, L.	The First Love Letter	1,525
Detaille, E.	Incroyables	1,525
Dupré, Jules	After a Shower	1,500
Diaz, N.	Opening in the Forest	1,425
Daubigny, C.	Early Spring Morning	1,250
Jacquet, J. G.	The Duchess	1,225
Jacque, Charles	Shepherdess and Sheep	1,225
Schreyer, A.	An Arab Sentinel	1,210
Braith, A.	Bavarian Sheep	1,100
Fromentin, E.	On the Nile	1,100
Troyon, C.	Sheep in Pasture	1,050
Jacque, Charles	The Coming Storm	1,050
Piot, Adolphe	Far from Home	1,000
Defregger, F.	A Girl of the Tyrol	1,000
Daubigny, C.	Twilight on the River	1,000
Domingo, F.	A Spanish Muleteer	1,000
Diaz, N.	Study of Trees	925
Jacque, Charles	Moonlight	900
Dupré, Jules	Marine	860
Munkacsy, M.	The Font	840
Goubie, J. R.	Waiting at the Gate	825
Pasini, A.	Crossing the Desert	770
Dupré, Jules	The Cottage	725
Bouguereau, W. A.	The Oranges	700
Aubert, Jean	Winter	600
Corot, J. B. C.	Italian Landscape	600
Isabey, L. G. E.	French Coast	600
Smith-Hald, F.	Normandy Coast—Figures	580
Cederström, T.	The Comic Paper	550
Diaz, N.	Flowers	530
Jacque, Charles	Sheep in Pasture	475
De Thoren, Otto	A Frosty Morning	460
Max, Gabriel	The Exile	460
Jacque, Charles	The Bird's Nest	450
Jacque, Charles	Sheep in the Stable	450
Troyon, C.	Boy and Donkey	430
Troyon, C.	Landscape	400
Jacque, Charles	Watering Horses	375
Jacquet, J. G.	Le Chapeau	375
Michel, Georges	Landscape and Figures	320
Harburger, E.	Gossips	225
Mettling, L.	Boy's Head	210
Couture, Thomas	Ideal Head	200
Diaz, N.	Gathering Fagots	200
Michel, Georges	The Three Trees	175
Plassan, A. E.	River in France	165
Monticelli	In the Woods	165
Piltz, Otto	Wide Awake	145
Vollon, A.	On the Seine	105
Pittara, C.	Shepherd and Flock	105

RARE GOLD COINS.

NUMISMATISTS have recently been much interested in the sale at the Hôtel Druot of some rare old gold coins found by four Paris workmen while demolishing and clearing away an old building in the Rue Vieille du Temple. According to custom, half the treasure went to the finders. The collection consists for the most part of royal coins. There are 1010 coins of Jean le Bon, who reigned from 1350 to 1364; 6199 of Charles V., his successor, and 63 old and counterfeit royal pieces. Besides these, however, there are 550 feudal coins, comprising the following: Guillaume de Beauregard, 1; Guillaume II. de la Garde, 1; Raymond, Prince of Orange, 19; Jeanne de Brabant, 29; Arnould d'Oreithes, Rummen, 2; Pierre IV., d'André, Cambrai, 5; Robert II., de Genève, 10; Gui de Luxembourg, Ligny, 7; Waleran III., 1; Jeanne de Naples, 373; Louis I., Provence, 100; Louis III., 1; de Male, 2. The coins are all about the size of the old English guineas, but are extremely thin. A correspondent of the London Daily News says: "At the first day's sale every lot, with the exception of one in which 12 coins were offered, consisted of a single coin. The royal coins sold were all knocked down at from 25f. to 30f. each. The majority of the feudal coins averaged about the same. Two, however, fetched fancy prices. These were a piece of Guillaume II. de la Garde, the only one in the collection, which went for 405f., and a piece of Guillaume de Beauregard, the Abbot. The latter was sold to an expert for 1650f."

THE POSENTI IVORIES.

It is understood that an important sale of old ivories will soon be held in Florence. The (London) Saturday Review says: "Three years ago the death of a member of the Posenti family sent to the hammer a magnificent collection of ivories. They were brought up to Florence and sold by public auction, the cases containing them filling two large rooms. They certainly formed a superb collection of interest, both artistic and antiquarian. A head of Jupiter, for instance, said to have been found in the Crimea, was made up of many pieces, and was probably old Greek work. There were two or three specimens of carvings from Etruscan tombs, one of them a narrow plaque with four graceful female figures in low relief. Two examples of the curious ivory saddles which were in fashion in the sixteenth century were said to have belonged to the Marquis of Monteferrat. One of them, the best, was sold for no less than 92,000f. Similar saddles are at the Bargello in Florence, and in one or two of the English museums. There were also a number of lovely mediæval statuettes. One, a sitting figure of the Madonna with the infant Christ in her arms, was almost equal in quality to the famous group of the Coronation of the Virgin in the Louvre, and went for 7000f. Two pyxes also attracted attention. They were attributed to the fifth or the sixth century, and had singular subjects on them, considering they must have been used in Christian worship. One of them was carved with a supper of the gods and the other with a combat of warriors. Together with such rarities as these, there were hundreds of the ordinary examples of museums of ivory—triptychs, diptychs, caskets and plaques. The Posenti family are said to have been devoted to ivory-collecting for a century and a half. A large number of articles were bought in, and the minds of collectors are much agitated by a rumor that the reserved specimens are shortly to be put up again."

BUYERS of "old masters" in Europe are looking forward with much interest to the approaching sale of the Toscanelli gallery in Florence. The (London) Saturday Review says: "Opinions differ as to the merit of the paintings, which have not yet been exhibited to the general public, and about which all kinds of rumors are abroad. One thing is probably certain—the pictures will have little attraction for those who hold to the doctrine of progress in art, and who consider that modern painters excel the masters of what the Italians call the *epoca*; for they are principally 'gold grounds,' and comprise examples of the artists of the early schools, such as Giotto and Ambrogio Lorenzetti. If these names are justly attributed to the pictures, they will no doubt find favor in the eyes of many collectors."

THE two principal sales of the season at the Hotel Druot have been that of the wonderful collection of pottery of M. Marquis, which took place early in February, and the sale of antique furniture belonging to M. Pecquereau, himself a well-known furniture maker. The latter collection was principally of seventeenth and eighteenth century work. It contained few of those pieces made expressly for amateurs and loaded with unnecessary ornament; but most of the articles were remarkable for their beauty of construction, and many were simply the framework of pieces never finished; fragments of carved wood, bedsteads, frames, feet and legs of chairs or tables, pilasters, and so forth. Among the examples most worthy of study was a console in the style of Louis XIV., in carved oak. The Museum of Decorative Arts bought it for 3780 francs. A Louis XV. cupboard in richly carved oak, went at 2205 francs to the same museum, which also bought a Louis XVI. console in gilt wood for 1705 francs.

THE GOELET SCHOONER YACHT PRIZE.

THE very beautiful prize cup illustrated on our first page this month is twelve inches high; the tray is eighteen inches long. Both are of solid oxidized silver. The inscription on the tray is as follows: "Schooner Prize, presented by Mr. Ogden Goellet to the New York Yacht Club. Won by the Schooner yacht 'Montauk,' Samuel S. Platt, owner, Newport, R. I., Aug. 8th, 1882." The charmingly decorative treatment of the inscription is indicated in the illustration. What we do not find entirely satisfactory is the colored enamel work with which the silver is studded. This is not harmonious, especially in regard to the greens. In justice to the Whiting Manufacturing Company, who are the manufacturers of these very notable pieces of American silverware, it is proper, however, to say that the enameling was not done by their own workmen. Since the production of the cup and tray the company, we understand, has completed arrangements for the execution, in future, of such enamel decoration on its own premises and in a manner worthy of the reputation of the house. Of the design of Mr. Charles Osborn we can hardly speak too highly. In beauty of outline, grace of composition and delicacy of fancy, we do not think that it has been excelled in this country. The originality of the design is one of its greatest charms. We congratulate Mr. Platt on possessing such a genuine work of art, admirably conceived by an American designer, and with the slight exception to which we have alluded, no less admirably executed by an American silversmith.

LITERARY NOTES.

RACINET'S HISTORIC COSTUME.—The fifteenth part of Racinet's "Le Costume Historique" reaches us through J. W. Bouton, the New York publisher. Richly illustrated with numerous admirably colored plates of costumes and interiors, it is fully as interesting as any preceding numbers of this invaluable work. Several pages are devoted to male and female European costumes of the fifteenth and sixteenth centuries; others to mod-

ern Swedish costumes, which are shown in pleasing variety, and introduce a picturesque cottage interior; and there are scores of excellent illustrations of old furniture, jewelry, and domestic utensils. It is not easy to understand how any artist can afford to do without such a work as this. Just at present, when preparations are being made for fancy-dress balls, some of the plates will be found very suggestive.

ART AND NATURE IN ITALY. By EUGENE BENSON. (Roberts Brothers.) To some subjects there is no limit, and Italy is surely one of these. Mr. Benson has gone over oft-trodden ground, but his pleasant and at times poetic style, his alert and wide observation, and his sympathy with the scenes he views, and the associations they suggest, render his little volume very entertaining. There is no pretense about it. It is simply the record of an artist and man of culture, who visits those historic places memorable by reason of the gracious art-gifts of which they have been the birthplaces. We stand with him to view not merely the works of Giorgione and Titian and Raphael, but also the wooded slopes and deep lagoons where the lives of the masters were largely spent. Even in St. Peter's we are not borne in with the ignoble guide-book laden crowd, but go to worship alone, and at Asolo the artist recalls to us all the tender traditions of Queen Catherine Cornaro and her court. A most interesting chapter is that on "Majolica in Italy;" it is worthy the attention of all who love the rare and precious antique pottery. At Pesaro, half a million of francs failed recently to buy its collection from the poor municipality. Mr. Benson's chapter on Fortuny seems a little out of place and not altogether just, although it is suggestive.

IN Dr. Franz von Reber's "History of Ancient Art," a translation of which by Joseph Thacher Clarke was recently published by the Harpers, occurs the following passage: "Still less is known of the temples of Amathus and Golgoi. It is hardly probable that the remains of a building discovered by General Cesnola in the village of Atieniu . . . are those of the world-famed temple of Aphrodite at Golgoi. The structure seems rather to have been a treasure-house in some way connected with the great temple, which once contained, with the votive statues there discovered, other objects belonging to the temenos. The oblong plan with irregular entrances, the bareness of its walls, and especially the carelessly-arranged pedestals which filled the space within, seem to point to its original destination as that of a magazine." Surely it was a great waste of ingenuity to invent a "bearded Venus" and to transform a figure of "Hope."

IN his special bulletin for February, J. W. Bouton announces, among other valuable books, the splendid folio work on the French Society of Water-Color Painters, which he underlines as "the most sumptuous art publication of the year;" a new, richly illustrated account of Benvenuto Cellini and his works; Charles Yriarte's "Rimini"; Dussieux's "Le Château de Versailles"; and the very beautifully printed and well illustrated "Descriptive and Historical Catalogue of the works of Velasquez and Murillo."

NOTES AND HINTS.

THE superb pair of slender turquoise-blue "crown" Sevres vases, painted in Boucher style, by Sabourin, with subjects representing "Comedy" and "Tragedy," which we noticed some months ago as being, among others, in the ware-rooms of Messrs. Schneider, Campbell & Co., have, we understand, been presented to Mr. W. H. Vanderbilt by a gentleman who bought them. They are about two feet high, and stand on small metal bases.

MR. AND MRS. CHARLES BARNARD and Mr. and Mrs. Lafayette W. Seavey gave, on the evening of March 1st, what they called a "Reception Photographic," consisting of an interesting talk about photography, illustrated by means of the magic lantern, with many bits of landscape and genre direct from nature.

PROFESSOR ROOD, of Columbia College, one afternoon last month talked to the pupils of Mrs. Florence A. Densmore at the School of Technical Design, on the elements of color, illustrating his remarks with chromatic diagrams and apparatus.

A WRITER in the New York Sun says that there was recently on exhibition at the rooms of a theatrical modiste in this city an elegant painted evening costume. "The corsage was of ruby Lyons silk velvet, décolletée, pointed back and front. The neck and sleeves were trimmed with antique lace representing roses, and buds hand painted in delicate tints. The skirt was of navy satin Duchesse, a narrow puffing of the velvet showing out from underneath the skirt, with full ruching of lace to match neck and sleeves. The panel on the right side was painted to correspond with the rest of the dress. Two paniers, one falling over the other from right to left, were edged with painted lace and fastened to the centre of the train with loops and ends caught with silver buckles."

THE prevalent tendency of decorators and others in this country to imitate the peculiar quality that is given to certain objects by age, is reproached with much reason, by a writer in the New York Sun. He says truly that it is peculiar to our century: "It was not the ameliorating hand of time, but its rudeness, its destructive power, that our ancestors remarked. In our time both ruin and new productions have become common place. It is the thing which has lasted that is rare. Accordingly, we find that many people, artists more than all, have a horror for what looks new. There is a rage for colors prematurely faded, for gray ink instead of black, for marble stained with tobacco juice, and for lace made 'antique' with coffee grounds. Our successors, if they share our taste, will blame us for being in such a hurry to gratify it. For none of these expedients can take the place of time, while some of them tend to prevent the action of sun and air and smoke and friction."

THE indefatigable Messrs. Prang & Co., without stopping for breath after their labors in behalf of St. Valentine, publish now a series of Easter cards. It is no slight tax upon a manufacturer to supply the insatiable demand for gift-cards in a way that shall satisfy the public, and be artistically creditable to himself. Mr. Prang, it is well known, spares no expense to secure the best designs, and his artists in the present instance have, on the whole, done good work in combining under more or less novel phases the angels and crosses, eggs and butterflies, lilies, passion flowers, and spring blossoms in general, which constitute the chief elements of Easter decoration. The most beautiful card of this series is a two-leaved and elaborately fringed sachet in a white parchment-paper cover; a delicate spray of "lily of the valley" faces a cluster of soaring butterflies charmingly imprinted on the white satin, and the outer pages are covered with lilies. Another card shows two lilies drawn with admirable boldness on a silver ground lettered with gilt text. In a third, a golden butterfly, just emerged from its chrysalis on the twig of a pink-flowered bush, faces on the opposite leaf a badly composed and unmeaning group, made up of one green-robed angel, two birds, and divers purple flowers. The attempt has apparently been made to reproduce a rough oil-sketch, but the effect is not happy. A flight of cherubs, within a border of trailing arbutus, is less pretentious and more pleasing, though the color is notably better than the drawing, which, indeed, is frequently the case. A pleasant conceit is a cherub in an egg-shell drawn through the air by a butterfly. Many of the floral designs are charmingly composed and colored. Others are quite commonplace productions.